




Burton and District  
Operatic Society  
present



# RED HOT & COLE

Music and Lyrics by COLE PORTER

Book by JAMES BIANCHI, MURIEL  
MCAULEY and RANDY STRAWDERMAN

Conceived by RANDY STRAWDERMAN

Musical concept and arrangements by  
DOUGEE ZENO

Originally produced by Barksdale Theatre,  
Hanover, Virginia.

de Ferrers High School, Harehedge Lane, Burton upon Trent.  
**FEBRUARY 15th - 20th 1993**

*An amateur performance by permission of Joseph Weinberger  
on behalf of the Music Theatre International of New York.*

Produced by NIGEL TAYLOR  
Musical Director PETER VERNON, B.A., A.R.C.M.  
Choreographer VANESSA KNOWLES  
Scenic Design ANDY PIKE  
Lighting Design ANDY PIKE  
Stage Director DAVID HUSSEY

Ladies Gowns by DRESS & DESIGN, Swadlincote  
Gentlemen Suits by JON PAUL, Swadlincote

Red Hot and Cole blends Cole Porter's music with a biography of his life. We are at a party; one continuous evening that moves back and forth in time. It slips simply from the party now to parties of the past in other places during the decades of Cole's life.

The entire action takes place in one evening and in one room but that room may suddenly be in Paris in 1920 or hold the elite of Venetian society at a Masquerade Ball.

The members of the company arrive as themselves for a Cole Porter party, prepared to sing, dance and tell the stories they have come with. Then, rather than merely tell the stories, they "embody" them, becoming characters of the past.

The musical score encompasses over fifty of Porter's best known compositions. The evening will make you "feel like a million dollars" as Elsa Maxwell proclaims "Come on down, I'm throwing a ball tonight".



## COLE PORTER (1891-1964)

From 1910, when he was nineteen, Cole Porter was the epitome of the well-heeled gilded youth of America, cushioned by wealth derived from his grandfather's lumber business. Ten years later he married a beautiful divorcee, a millionairess in her own right and said to be so sophisticated she didn't know how to open a door! They belonged to the cream of cosmopolitan society, with a house in Paris and a palazzo in Venice where they would entertain up to 350 guests on their own floating nightclub.

Yet this potential social butterfly had a healthy disregard for the drones of international cafe society and although he left it until he was almost thirty and never quite lost his playboy image, he became one of the most successful, professional and industrious composers in the American lyric theatre, acquiring yet more wealth through a stream of popular songs and stage or film musicals. But his wealth, fame and popularity had their obverse side and the last twenty-six years of his life were overshadowed by physical pain, mental anguish and, following the death of both his mother and wife, increasing loneliness.

Cole Albert Porter was born in Peru, Indiana, on June 9th 1891, the son of an ineffectual gentleman farmer and a doting mother whose name was Kate. As a child he was given piano and violin lessons and started to write songs at the age of ten.

At thirteen he was sent to Worcester Academy and graduated from there to Yale. Between Worcester and Yale he made his first trip to Paris, an experience which sparked off a lifelong love affair with that city. At Yale he wrote and performed songs for the Glee Club and for various amateur societies. Then, under pressure from his grandfather, J. O. Cole, he enrolled at Harvard Law School, but eventually persuaded the old man to let him transfer to the department of music. It was there that he received the kind of thorough musical training rare among Broadway composers and which he supplemented in Paris under Vincent d'Indy.

His first venture into the theatre was "See America First" (1916), a semi professional production which folded after fifteen performances. Shortly afterwards his grandfather presented him with a substantial trust fund and Cole promptly left America for Paris where he met, and wooed, Mrs. Linda Lee Thomas, a divorcee from Louisville, Kentucky, and eight years older than Porter.

He remained in Paris until the end of the First World War, but finding himself unable to support Linda Lee in the manner to which her husband had accustomed her (not to mention his own expensive life-style) he returned to America to ask grandfather Cole for a larger allowance.

On the voyage home Porter met the comedian Raymond Hitchcock, who was putting together his own revue, "Hitchy-Koo of 1919". He heard some of Cole Porter's songs and was sufficiently impressed to incorporate them into his show. One of them, "Old Fashioned Garden", became a hit and, flushed with success and royalties together with a further subsidy from grandfather, Cole hurried back to Paris and married Linda Lee.

In spite of their glamorous life, with its constant round of parties and travel, Porter went on writing and, in Elsa Maxwell's words "working hard and steadily, six hours a day... experimenting with lyrics, polishing his technique and building up a large inventory of songs".

He had his first smash hit in 1932 with "Gay Divorce", which not only had Fred Astaire as its star but also one of Porter's most famous songs, "Night and Day". It was followed by "Nymph Errant", a C.B. Cochran show produced in London with Gertrude Lawrence.

In 1934 came the quintessential Broadway musical of the thirties, "Anything Goes", which had one of Porter's finest scores, including "I Get a Kick Out of You", "You're the Tops", "Blow, Gabriel, Blow!" and of course the title



number. It starred Ethel Merman in her first, but far from last, Cole Porter show.

Although he was to write another ten shows after this - not all of them successful, but all of them containing memorable songs - it was not until 1948 with "Kiss Me Kate" that he surpassed the brilliance of "Anything Goes". Some showbiz commentators ascribe the decline of Cole Porter's career to the disastrous accident he suffered in 1937, at the peak of his success. Riding at Oyster Bay, Long Island, his horse reared at some bushes and fell back on him, crushing his legs. He was rushed to hospital and was unconscious for two days, then underwent, over the years, thirty-six operations. One leg healed, but after twenty-one years, the other was finally amputated from the hip. That was 1958, and from then until his death in 1964, he never wrote again.

Among the giants of the American Musical, Cole Porter is unique. Apart from "Kiss me Kate", and possibly "Anything Goes", he is not remembered for his shows so much as for the astonishing body of idiosyncratic songs he produced. He was not only a master of style, placing his own imprint on everything he did, but was also able to communicate to the mass public on a highly sophisticated level. As Martin Gottfried says in his book, "The Broadway Musical", "Porter was Porter and nobody's songs are more recognisable".



We all hope that you enjoy his many songs included in the Show this evening along with the glimpse into his lifestyle.

### CAST IN ORDER OF APPEARANCE

Elsa Maxwell  
Waiter  
Irene Castle  
Cole Porter  
Sara Murphy  
Monty  
Clifton Webb  
Paul  
English Soldier  
Linda Porter  
Moss Hart  
Bricktop  
Roy Goetz  
Ethel Merman  
Dorothy Parker  
George Kaufman  
Sam Katz  
Hedda Hopper  
Photographer  
Starlet  
Doctor  
Noel Coward  
Bella Spewack  
Singer No. 1  
Singer No. 2  
Singer No. 3

Margaret Renwick  
Mike Mear  
Rebecca Mallinson  
Andrew Last  
Jane Foster  
Mark Jones  
Robert Hughes  
Andrew Hambleton  
Iain Hubert  
Linda Kemp  
Nigel Haywood  
Sharon Gibson  
Ian Wishlade  
Betty Booth  
Angela Wynne  
Andrew Handsaker  
Tony Ramsay  
Jane Haywood  
Robert Hughes  
Jane Foster  
Richard Dean  
Steven Foster  
Barbara Roberts  
Sally Hambling  
Nigel Haywood  
Sally Hambling

**PARTY GUESTS** Bernard Anderson, John Biddle, Louise Evanson, Christy Frost, Mary Collingwood, Maurice Goodhead, Stella Hambleton, Helen Hubba Sue May, Anne Peace, Jean Rogers, Alan Swift

**DANCERS** Andrew Booth, Lorraine Campbell, Vanessa Knowles, Melva Stevenson, Reg Yates

**QUARTET** Maurice Goodhead, Andrew Hambleton, Iain Hubert, Andrew Las

**TRIO** Anne Peace, Jane Haywood, Angela Wynne

**ENSEMBLE** Piano - Vic Benson • Clavinova - Peter Vernon • Double Bass - Jo Downes • Percussion - David Shipley



## Act 1

I'm Throwing a Ball tonight • ELSA AND COMPANY  
From this moment on • COMPANY  
I'm a Gigolo • COLE  
Tomorrow • ELSA, COLE & COMPANY  
War Song (written by Dougee Zeno) • QUARTET  
I love Paris • LINDA & COLE  
I'm in love again • BRICKTOP  
Who said gay Paree? • SINGER NO. 1  
Come along with me • COMPANY  
Anything goes • BRICKTOP  
Medley: Let's do it, Let's misbehave and  
What is this thing called love • COMPANY  
Love for sale • BRICKTOP  
I get a kick out of you • ETHEL  
You're the top • COLE & ETHEL  
Miss Otis regrets • MONTY  
Begin the Beguine • SINGER NO. 2  
Just one of those things • HEDDA  
In the still of the night • LINDA  
Riding High/Red hot and blue • COLE, ETHEL & COMPANY

## Act 2

It's de'lovely • COMPANY  
Let's do it (written by Noel Coward) • NOEL COWARD  
The Physician • ELSA  
Don't fence me in • MONTY & COMPANY  
Ca Cest L'amour • BRICKTOP  
Friendship • COMPANY  
My heart belongs to Daddy • COLE  
I'm in love with a soldier boy • TRIO  
Kiss me Kate Medley • COLE, LINDA, BELLA & COMPANY  
Every time we say goodbye • LINDA  
True love • COLE & ELSA  
Wake up and Dream • SINGER NO. 3  
Finale • COMPANY

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*There will be an interval of 20 minutes during which we invite you to try our wine, fruit juice, coffee, minerals or, perhaps, visit our chocolate stall.*

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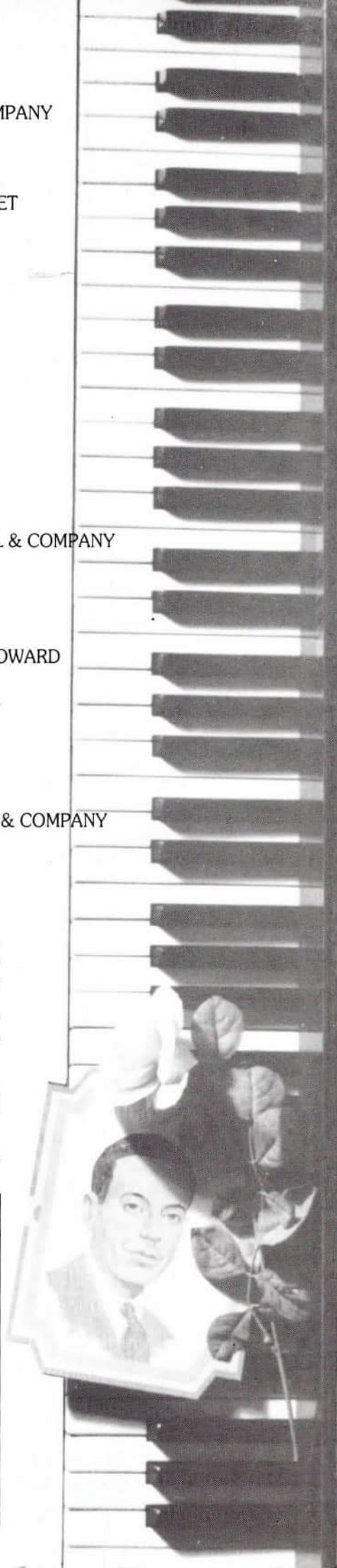
We extend our sincere thanks to you, our audience, for your continued support of our productions.

The Audience is respectfully requested not to smoke in the building, and not to use flash photography during the performance.

The Society cannot accept responsibility for any articles left in the cloak room.

**OUR NEXT PRODUCTION**  
**JEROME KERN'S**  
**"SHOWBOAT"**

W/C 25/10/93  
**BOOKING PLAN OPENS**  
16/9/93  
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## ACKNOWLEDGEMENTS . .

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### *The Producer:* **NIGEL TAYLOR**

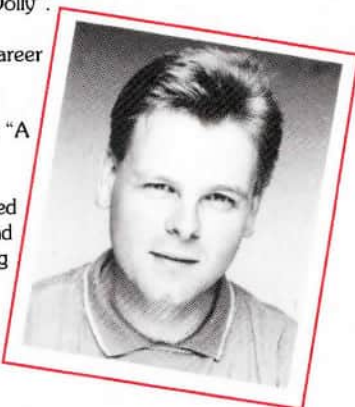
Nigel was born in Derby and introduced to the theatre at an early age. Influenced by his mother's love for music, he soon began to tread the boards. With the Central Operatic Society he has appeared in "Flower Drum Song", "Robert and Elizabeth", "Bless the Bride", "Perchance to Dream", "Charlie Girl", "Love from Judy", "Gypsy Love", "First Impressions", "Lilac Time" and "Mr. Cinders". As a member of the Derby Opera Company, Nigel has played roles in "Oklahoma", "Oliver", "Annie", "Brigadoon", "The King and I", "Cabaret", "Half a Sixpence" and "Hello Dolly".

Grand Opera has also had its place in Nigel's nineteen year career and he has recently performed Alfred in "Die Fledermaus".

Sondheim's music is a great passion of his and he has sung in "A Little Night Music" and "Sweeney Todd".

As a keen musician, singer and performer, Nigel has now turned his talent to directing. Recent productions include "Joseph and the Amazing Technicolour Dreamcoat", "Godspell", "Wedding in Paris", "The Boy Friend" and "Red Hot and Cole".

Always wanting to encourage new talent, he now teaches at "Stagecoach" in Derby, developing the young performers of tomorrow.



### **Would you like to become a Patron?**

*If interested, please contact: Mrs. Louise Evanson,  
85 Kitling Greaves Lane, Burton upon Trent. (Burton 43240).*



*The Society is affiliated to the Burton Arts Council and the  
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